New York State Learning Standards for the Arts

Together we • Create • Respond • Connect

At-A-Glance Standards

Dance
NYS Learning Standards for the Arts
Revision Committee

DANCE
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NYS Arts Standards Coding System

Each discipline is assigned an alphabetic abbreviation using uppercase letters
DA = Dance  MA = Media Arts  MU = Music  TH = Theatre  VA = Visual Arts

Each artistic process is assigned an alphabetic abbreviation using an upper and lower case letter
Cr = Creating
Pr = Performing/Presenting/Producing
Re = Responding
Cn = Connecting

Each anchor standard is assigned a number
Creating
1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic ideas and work.

Performing/Presenting/Producing
4. Analyze, interpret and select artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

Responding
7. Perceive and analyze artistic work.
8. Interpret intent and meaning in artistic work.
9. Apply criteria to evaluate artistic work.

Connecting
10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

NOTE: The Anchor Standards (AS) are the same across all arts disciplines. However, each arts discipline’s standards have discipline-specific interpretations of the AS, called Enduring Understandings. EUs guide the content of the Performance Indicators. Some Anchor Standards in some of the arts disciplines have more than one EU.

To create code alignment between all standards and disciplines, AS numbers are always followed by ".1", ".2", like this 1.1, 1.2. "1" follows the AS number even when there is only one Enduring Understanding.

Each grade level is indicated by a letter, number, or HS+Roman numeral
PK=Pre-Kindergarten  K=Kindergarten  1,2,3,4,5,6,7,8 for grades 1–8
HSI for HS Proficient  HSI for HS Accomplished  HSI for HS Advanced

Each Performance Indicator (PI) is assigned a lower case letter even when there is only one. The first performance indicator is "a", the next "b", and so on.

Example Performance Indicator
Example Code

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Dance Example

Example Performance Indicator

Dance Example
Choreographers are inspired by a variety of sources to convey concepts and ideas through movement for artistic expression. Where do choreographers get ideas for dances?

- Explore a variety of sources, using original and codified movement.
- Experiment and take risks to discover a personal voice to communicate artistic intent.
- Analyze the process and the relationship between the stimuli and the movement.
Enduring Understanding 2.1
The elements of dance, dance structures, and choreographic structures serve as both a foundation and a departure point for choreographers.

Essential Question
What choices do choreographers make to create a dance?

Pre-K DA:Cr2.1.PK
a. Improvise a dance that has a clear beginning and end.

Kindergarten DA:Cr2.1.K
a. Improvise a dance that has a clear beginning, middle, and end.

1st DA:Cr2.1.1
a. Improvise a dance phrase with a clear beginning, middle, and end.

2nd DA:Cr2.1.2
a. Identify and experiment with choreographic devices (e.g., unison, canon, repetition) to expand choreographic movement possibilities, patterns, and structures.

3rd DA:Cr2.1.3
a. Apply a variety of choreographic devices (e.g., addition, subtraction) to expand choreographic movement possibilities, patterns, and structures.

4th DA:Cr2.1.4
a. Apply a variety of choreographic devices (e.g., unison, canon, repetition) to expand choreographic movement possibilities, patterns, and structures.

5th DA:Cr2.1.5
a. Apply a variety of choreographic devices (e.g., addition, subtraction) to expand choreographic movement possibilities, patterns, and structures.

6th DA:Cr2.1.6
a. Use a variety of choreographic devices (e.g., group, accumulation, and dance structures (e.g., ABA, solo or duet with group) with teacher guidance to develop a dance study that supports an artistic intent.

7th DA:Cr2.1.7
a. Collaborate to select and apply a variety of choreographic processes (e.g., retrograde, inversion) and dance structures (e.g., theme and variation) in response to other people, objects, or the environment.

8th DA:Cr2.1.8
a. Collaborate to design a dance using choreographic processes and devices (e.g., rondo, canon, unison, retrograde, rondeau, narrative, ABA) to choreograph an original dance study or dance with a clear artistic intent.

HS Proficient DA:Cr2.1.HSI
a. Demonstrate fluency in designing and choreographing original dances.

HS Accomplished DA:Cr2.1.HSII
a. Work individually and collaboratively to design and implement a variety of choreographic processes and devices to choreograph an original dance study or dance with a clear artistic intent.

Artistic Process • CREATING Process Component • PLAN

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Anchor Standard 2 (cont’d)

Pre-K DA:Cr2.1.PK
  c. Identify production elements (e.g. music/sound, props).
  Describe the job of a dancer.

Kindergarten DA:Cr2.1.K
  c. Identify production elements (e.g. music/sound, props) that support performances.
  Describe the job of a dancer versus that of a choreographer.

1st DA:Cr2.1.1
  c. Identify and explore production elements (e.g. music/sound, props) that support formal or informal performances.
  Describe the job of a dancer, choreographer, and composer.

2nd DA:Cr2.1.2
  c. Identify and explore production elements (e.g. music/sound, props) that support formal or informal performances.
  Contrast the job of a choreographer, composer, and costume designer.

3rd DA:Cr2.1.3
  c. Identify, explore, and select production elements (e.g. music/sound, props, costumes, video) that support the artistic intent of a dance for formal or informal performances.
  Contrast the various production jobs of choreographer, composer, and costume designer.

4th DA:Cr2.1.4
  c. Identify, explore, and select production elements (e.g. music/sound, props, costumes, video) that support the artistic intent of a dance for formal or informal performances.
  Compare and contrast the various production jobs of choreographer, composer, and costume designer.

5th DA:Cr2.1.5
  c. Identify, explore, and select production elements (e.g. music/sound, props, costumes, video) that support the artistic intent of a dance for formal or informal performances.
  Contrast the various production jobs of choreographer, composer, and costume designer.

6th DA:Cr2.1.6
  c. Compare and contrast a variety of possible production elements (e.g. music, costumes, lights, set, video) that would intensify and heighten the artistry of the work.
  Analyze how the choreographer works with all production and non-production professionals.

7th DA:Cr2.1.7
  c. Explore the possibilities of producing dance in a variety of venues and for different audiences, using production elements (e.g. music, sounds, props, costumes, lights, set, video) that intensify and heighten the artistry of the work.
  Analyze production and non-production dance jobs.

8th DA:Cr2.1.8
  c. Collaborate to design production elements (e.g. music/sound, props, costumes, lights, set, video) that intensify and heighten the artistic intent of the work.
  Inhabit the various roles of lighting, costume designers and/or composers to design a comprehensive integration of movement and production elements.

HS Proficient DA:Cr2.1.HSI
  c. Reflect the process of selecting production elements that intensify and heighten the artistic intent of the work.
  Document the design, and explain the connection between the design, the artistic intent of the dance, and the artistic statement.

HS Accomplished DA:Cr2.1.HSII
  c. Collaborate with theatre technicians and designers to create a comprehensive integration of movement and production elements that intensifies and heightens the artistic intent of the work.
  Using primary and secondary sources, research the role of non-dance theatre professionals in dance productions, and the technical expertise and various processes that are used to design the production elements in performance.
  Consider traditional and alternative performance venues.
### Anchor Standard 3: **Creating**

**Enduring Understanding 3.1**

Choreographers analyze, evaluate, refine, and document their work to communicate meaning.

**Essential Question**

- How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

<table>
<thead>
<tr>
<th>Pre-K DA:Cr3.1.PK</th>
<th>1st DA:Cr3.1.1</th>
<th>2nd DA:Cr3.1.2</th>
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<th>4th DA:Cr3.1.4</th>
<th>5th DA:Cr3.1.5</th>
<th>6th DA:Cr3.1.6</th>
<th>7th DA:Cr3.1.7</th>
<th>8th DA:Cr3.1.8</th>
<th>HS Proficient DA:Cr3.1.HSI</th>
<th>HS Accomplished DA:Cr3.1.HSII</th>
<th>HS Advanced DA:Cr3.1.HSIII</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Respond to peer and teacher suggestions for changing movement through guided improvisational experiences.</td>
<td>a. Explore movement choices in response to teacher feedback.</td>
<td>b. Identify parts of the body and document a movement sequence using drawings (e.g. notation) or oral language.</td>
<td>b. Explore a recognized system of notation to record a dance sequence by using symbols, or using media technologies.</td>
<td>a. Explore movement choices in response to teacher feedback.</td>
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<td>b. Identify parts of the body and document a movement sequence using drawings (e.g. notation) or oral language.</td>
<td>b. Develop a strategy to record sections of a dance in order to remember dance sequences.</td>
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<td>b. Depict a dance movement by drawing a picture, using a symbol, or working with media technology.</td>
<td>b. Document a recognized system of notation to record a dance sequence by using symbols, or using media technologies.</td>
<td>b. Compare and discuss recognized systems of documentation used to document dance phrases, movement ideas and revision.</td>
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<td>b. Document the levels (e.g. high, middle, low) of movement combinations by drawing a picture, using a symbol, or working with media technology.</td>
<td>b. Explore a recognized system of notation to record a dance sequence by using symbols, or using media technologies.</td>
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<td>b. Document directions or spatial patterns in a dance study by drawing a picture, path, or media technology.</td>
<td>b. Document the relationships (e.g. next to, above, below, behind, in front of) between two or more dancers in a movement sequence by drawing a picture, path, or media technology.</td>
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<td>b. Explore an invented notation system to create, develop, improve, and refine a dance through writing, a form of documentation (e.g. writing, a form of notation symbols, or dance compositions).</td>
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New York State Learning Standards for the Arts

**Together We • Create • Present • Perform • Respond • Connect**

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The New York State Education Department
Anchor Standard 4
Select, analyze, and interpret artistic work for presentation.

Enduring Understanding 4.1
Space, time, and energy are basic elements of dance.

Essential Question
How do dancers work with space, time, and energy to communicate artistic expression?

Pre-K
DA:Pr4.1.PK
a. Demonstrate basic full body locomotor movements (e.g., crawl, walk, run, non-locomotor movements (e.g., bend, twist, reach), and spatial relationships (e.g., over, under, around) while moving in general space.

Kindergarten
DA:Pr4.1.K
a. Make still and moving body shapes that show lines (e.g., straight, bent, and curved), change levels (e.g., high, middle, low), and vary in size (e.g., large/small).
Work with others to make a circle formation and change its dimensions.

1st Grade
DA:Pr4.1.1
a. Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings.
Move in straight, curved, and zig zagged pathways.
Find and return to place in space.
Move with others to form straight lines and circles.
Differentiate between striding and turning as two separate ways of continuous directional change.

2nd Grade
DA:Pr4.1.2
a. Demonstrate clear endings and intent when performing locomotor (e.g., walk, skip, gallop) and non-locomotor movement sequences (e.g., swing, twist, bend) that change body shapes, facings, and pathways in space.
Identify symmetrical and asymmetrical body shapes and examine negative space between body parts and bodies.

3rd Grade
DA:Pr4.1.3
a. Demonstrate clear beginnings and intent when performing locomotor (e.g., walk, skip, gallop) and non-locomoto
b. Recognize and relate movement to steady beat.
Demonstrate ability to adjust movement to slow, moderate, and quick tempi.
Distinguish between "in time" and "out of time" movements.
Perform movements that follow or contrast the rhythmic pattern of the accompaniment.
Use metric and kinesthetic phrasing.

4th Grade
DA:Pr4.1.4
a. Make static and dynamic shapes with positive and negative space.
Perform jumps shapes with safety awareness.
Establish relationships with other dancers through focus.

5th Grade
DA:Pr4.1.5
a. Integrate static and dynamic shapes and floor and air pathways into dance sequences.
Establish relationships with other dancers through focus of eyes and other body parts.

6th Grade
DA:Pr4.1.6
a. Refine skills for estimating distance and spatial design in partner and ensemble work.
Establish diverse pathways, levels, and patterns in space.
Maintain focus with partner or group in near and far space.

7th Grade
DA:Pr4.1.7
a. Sculpt the body in space and design body shapes in relation to other dancers, objects, and the environment.
Use focus of eyes during complex floor and air patterns or direct and indirect pathways.

8th Grade
DA:Pr4.1.8
a. Sculpt the body in space and design body shapes in relation to other dancers, objects, and the environment.

HS Proficient
DA:Pr4.1.HSI
a. Develop partner and ensemble skills that enable contrasting level changes while maintaining a sense of spatial design and relationships.
Use space intentionally during dance phrases and transitions between dance phrases.
Establish and break physical and conceptual relationships with others as appropriate to the choreography.
Apply these skills in ways that express the ideas of the choreographer.

HS Accomplished
DA:Pr4.1.HSIII
a. Develop partner and ensemble skills that enable contrasting level changes while maintaining a sense of spatial design and relationships.
Use space intentionally during dance phrases and transitions between dance phrases.
Establish and break physical and conceptual relationships with others as appropriate to the choreography.
Apply these skills in ways that express the ideas of the choreographer.

HS Advanced
DA:Pr4.1.HSIII
a. Demonstrate complexity in phrasing with and without musical accompaniment.
Use multiple and complex rhythms (e.g., contrapuntal, and/or polyrhythmic) at the same time.
Work with and against rhythm of accompaniment or sound environments.
Anchor Standard 4 (cont’d)

Pre-K DA:Pr4.1.PK
c. Move with opposing qualities (e.g. loose/high, tight/light, shaky/smooth) in response to verbalizations, expressive qualities of music/sound, or other cues.

Kindergarten DA:Pr4.1.K
c. Identify and apply different qualities to movements (e.g. loose/high, tight/light, shaky/smooth, fast/slow) in response to verbalizations, expressive qualities of music/sound, or other cues.

1st DA:Pr4.1.1
c. Demonstrate qualities of movement motivated by descriptive vocabulary, such as adjectives and adverbs (e.g. quiet jump, narrow spin, wavy fall) in response to verbalizations, expressive qualities of music/sound, or other cues.

2nd DA:Pr4.1.2
c. Demonstrate various movement qualities while maintaining kinesthetic awareness (e.g. bubble, near and far reach) in response to verbalizations, expressive qualities of music/sound, or other cues.

3rd DA:Pr4.1.3
c. Change the use of energy and dynamics by modifying movements to heighten the expressive quality of the body and movement intent, in response to verbalizations, expressive qualities of music/sound, or other cues.

4th DA:Pr4.1.4
c. Analyze movements and phrases for use of energy and dynamic changes and their relationship to music (if present).

5th DA:Pr4.1.5
c. Explore a range of movement qualities, including the effect of energy and dynamic expression.

6th DA:Pr4.1.6
c. Use varying tensions within one’s musculature for movement initiation and dynamic expression.

7th DA:Pr4.1.7
c. Compare and contrast movement characteristics from a variety of dance genres or styles.

8th DA:Pr4.1.8
c. Direct energy and dynamics in such a way that movement is textured.

HS Proficient DA:Pr4.1.HSI
c. Explore a range of movement qualities, including the effect of energy and dynamic expression.

HS Accomplished DA:Pr4.1.HSII
c. Use varying tensions within one’s musculature for movement initiation and dynamic expression.

HS Advanced DA:Pr4.1.HSIII
c. Compare and contrast movement characteristics from a variety of dance genres or styles.

Appropriately apply a range of dynamics and musicality to technique exercises and dance phrases.

Discuss specific characteristics and determine what dancers must do to perform them clearly.

Incorporate energy, dynamics, and musicality in technique classes and performances to enhance and project movements.

Develop whole body awareness so that dance phrases demonstrate variations of energy, dynamics, and musicality.

Apply these skills in ways that express the ideas of the choreographer/choreography.

Perform movement sequences expressively by using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.

c. Analyze movements and phrases for use of energy and dynamic changes and their relationship to music (if present).

Based on the analysis, reline the phrases by incorporating a range of movement qualities.

Generate movement from both central initiation (tense) and peripheral initiation (distant) and analyze the relationship between initiation and energy.

Examine the relationship between the movement dynamics, energy, and music.

Discuss specific characteristics and determine what dancers must do to perform them clearly.

Translate smoothly between dance phrases, paying close attention to movement initiation and energy, and the relationship to music (if present).

Apply these skills in ways that express the ideas of the choreographer/choreography.

Perform movement sequences expressively by using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.

c. Connect energy and dynamics to movements by applying them in and through all parts of the body.

Develop whole body awareness so that dance phrases demonstrate variations of energy, dynamics, and musicality.

Discuss specific characteristics and determine what dancers must do to perform them clearly.

Translate smoothly between dance phrases, paying close attention to movement initiation and energy, and the relationship to music (if present).

Apply these skills in ways that express the ideas of the choreographer/choreography.

Perform movement sequences expressively by using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.

c. Connect energy and dynamics to movements by applying them in and through all parts of the body.

Develop whole body awareness so that dance phrases demonstrate variations of energy, dynamics, and musicality.

Discuss specific characteristics and determine what dancers must do to perform them clearly.

Translate smoothly between dance phrases, paying close attention to movement initiation and energy, and the relationship to music (if present).

Apply these skills in ways that express the ideas of the choreographer/choreography.

Perform movement sequences expressively by using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.

c. Connect energy and dynamics to movements by applying them in and through all parts of the body.

Develop whole body awareness so that dance phrases demonstrate variations of energy, dynamics, and musicality.

Discuss specific characteristics and determine what dancers must do to perform them clearly.

Translate smoothly between dance phrases, paying close attention to movement initiation and energy, and the relationship to music (if present).

Apply these skills in ways that express the ideas of the choreographer/choreography.

Perform movement sequences expressively by using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.
### Anchor Standard 5

**Enduring Understanding 5.1**

**Essential Question**

- What must the dancer do to prepare the mind and body for artistic expression?

**Development of artistic techniques and work for presentation.**

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<th>Grade</th>
<th>Essential Question</th>
<th>Enduring Understanding 5.1</th>
<th>Anchor Standard 5</th>
<th>Artistic Process Component</th>
<th>Profile Component</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-K</td>
<td>a. Demonstrate basic full body locomotor movements (e.g. crawl, walk, run) non-locomotor movements (e.g. bend, twist, reach), and spatial relationships (e.g. over, under, around).</td>
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<tr>
<td>Kindergarten</td>
<td>a. Demonstrate same side and cross body locomotor (e.g. gobble, skip) and non-locomotor movements (e.g. swing, twist, stretch), and spatial relationships (e.g. over, under, around, through).</td>
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<tr>
<td>1st</td>
<td>a. Demonstrate the fundamental dance skills (e.g. body alignment and core support) while executing simple dance sequences (e.g. twisted, narrow) and movement qualities (e.g. light, heavy).</td>
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<tr>
<td>2nd</td>
<td>a. Demonstrate fundamental dance skills (e.g. body alignment and core support) while executing simple dance sequences (e.g. twisted, narrow) and movement qualities (e.g. light, heavy).</td>
<td></td>
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</tr>
<tr>
<td>3rd</td>
<td>a. Demonstrate the fundamental dance skills of awareness of body alignment and core support while performing body shapes (e.g. twisted, narrow), movement qualities (e.g. light, heavy), and patterns in simple dance sequences.</td>
<td></td>
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</tr>
<tr>
<td>4th</td>
<td>a. Demonstrate fundamental dance skills (e.g. body alignment, coordination, balance, core support, kinesthetic awareness) and when replicating and recognizing the performance of dance skills.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>5th</td>
<td>a. Demonstrate fundamental dance skills (e.g. body alignment, coordination, balance, core support, kinesthetic awareness) and when replicating and recognizing the performance of dance skills.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>6th</td>
<td>a. Demonstrate fundamental dance skills (e.g. functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, levels, facing, pathways, elevations and landings, extensions of limbs, and movement transitions.</td>
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<tr>
<td>7th</td>
<td>a. Demonstrate fundamental dance skills (e.g. functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, levels, facing, pathways, elevations and landings, extensions of limbs, and movement transitions.</td>
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</tr>
<tr>
<td>8th</td>
<td>a. Demonstrate the fundamental dance skills of awareness of body alignment and core support while executing complex spatial, rhythmic, and dynamic sequences to meet performance goals.</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>HS Proficient</td>
<td>a. As choreographers: Develop and refine artistic techniques and work for presentation.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HS Accomplished</td>
<td>a. As dancers: Apply body-mind principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HS Advanced</td>
<td>a. As dancers: Apply body-mind principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles.</td>
<td></td>
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</tr>
</tbody>
</table>

**To Embody**

- Dancers use the body-mind principles and develop the body as an instrument for artistry and artistic expression.

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### Anchor Standard 5 (cont’d)

<table>
<thead>
<tr>
<th>Grade Level</th>
<th>Standard Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-K</td>
<td>b. Move in general space and start and stop on cue, while maintaining personal space.</td>
</tr>
<tr>
<td>Kindergarten</td>
<td>b. Move safely in general space by starting and stopping on cue during movement explorations, while maintaining personal space.</td>
</tr>
<tr>
<td>1st</td>
<td>b. Move safely in general space during movement explorations, while changing levels and maintaining personal space.</td>
</tr>
<tr>
<td>2nd</td>
<td>b. Move safely in general space during movement explorations, while changing levels and maintaining personal space.</td>
</tr>
<tr>
<td>3rd</td>
<td>b. Utilize fundamental dance skills to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs.</td>
</tr>
<tr>
<td>4th</td>
<td>b. Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique, safe body use, and healthful nutrition.</td>
</tr>
<tr>
<td>5th</td>
<td>b. Demonstrate safe body use practices during technical exercises and movement combinations. Discuss how these practices, along with healthful eating habits, promote safety and healthful strategies when warming up and dancing.</td>
</tr>
<tr>
<td>6th</td>
<td>b. Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and understanding of nutrition to promote safe and healthful strategies when warming up and dancing. Discuss benefits of practices and how choices enhance performance.</td>
</tr>
<tr>
<td>7th</td>
<td>b. Employ healthful practices in dance and everyday life (e.g. good nutrition, adequate sleep, safe warm-ups). Discuss choices made, the effects experienced, and methods for improvement.</td>
</tr>
<tr>
<td>8th</td>
<td>b. Record and evaluate personal practices in dance activities and everyday life including nutrition and injury prevention. Identify and discuss implementation of anatomical principles and nutrition-related practices and reflect upon how they support personal performance goals.</td>
</tr>
<tr>
<td>HS Proficient</td>
<td>b. Apply anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement. Follow and reflect upon the implementation of a personal nutrition plan that supports health for everyday life. Know basic first aid for injuries and what to do to help speed and ensure recovery.</td>
</tr>
<tr>
<td>HS Accomplished</td>
<td>b. Research healthful and safe practices for dancers and modify personal practice, based on findings. Discuss how research informs personal practice.</td>
</tr>
<tr>
<td>HS Advanced</td>
<td>b. Apply anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement. Follow and reflect upon the implementation of a personal nutrition plan that supports health for everyday life. Know basic first aid for injuries and what to do to help speed and ensure recovery.</td>
</tr>
</tbody>
</table>

**New York State Learning Standards for the Arts**

**TOGETHER WE • CREATE • PRESENT • PERFORM PRODUCE**

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<table>
<thead>
<tr>
<th>Anchor Standard 6</th>
<th>Convey meaning through the presentation of artistic work.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essential Question</td>
<td>How do dance artists heighten their artistry in performance?</td>
</tr>
</tbody>
</table>

**Pre-K**

DA:Pr6.1.PK

a. Dance for others with awareness of performance expectations (e.g., silence, focus) in informal settings.

**Kindergarten**

DA:Pr6.1.K

a. Dance for others while maintaining awareness of performance expectations (e.g., silence, focus) in both formal and informal settings.

**1st DA:Pr6.1.1**

a. Dance for and with others while maintaining awareness of performance expectations as a dancer (e.g., silence, focus) in both formal and informal settings.

**2nd DA:Pr6.1.2**

a. Dance for and with others while maintaining awareness of performance expectations as a dancer (e.g., silence, focus) in both formal and informal settings.

Demonstrate audience member expectations (e.g., attention, applause).

**3rd DA:Pr6.1.3**

a. Identify the main areas of performance space by using production terminology (e.g., stage right, stage left, center stage, upstage, and downstage).

Learn about the role of a stage manager.

**4th DA:Pr6.1.4**

a. Analyze the characteristics of alternative performance venues (e.g., gymnasium, grassy area, school yard) and modify spacing and movements accordingly.

Demonstrate appropriate performer and audience etiquette in informal and formal performances.

Post-performance, share peer performance experiences and arrive at group decisions about improving performance.

**5th DA:Pr6.1.5**

a. Adapt dance to alternative performance venues by modifying spacing and movements in accordance with the performance space.

Document the process in writing.

Demonstrate appropriate performer and audience etiquette in informal and formal performances.

Post-performance, receive, record, and reflect upon notes from the choreographer, and apply corrections to future performances.

**6th DA:Pr6.1.6**

a. Evaluate unique characteristics of a venue and adapt movements to the performance space.

Document the process in writing and in other media.

Use performance etiquette and performance practices during class, rehearsal, and performance.

Post-performance, receive, record, and reflect upon notes from the choreographer, and apply corrections to future performances.

**7th DA:Pr6.1.7**

a. Recommend and implement various ways to adapt movements to a performance space.

Document the process and progress over time in writing and in other media.

Use performance etiquette and performance practices during class, rehearsal, and performance.

Post-performance, receive, record, and reflect upon notes from the choreographer, and apply corrections to future performances.

**8th DA:Pr6.1.8**

a. Demonstrate commitment, responsibility, and cooperation when preparing for performances.

Document the process and progress in writing and in other media, and create a plan for ongoing improvement.

Use performance etiquette and performance practices during class, rehearsal, and performance.

Post-performance, accept notes from the choreographer, and apply corrections to future performances.

**HS Proficient**

DA:Pr6.1.HSI

a. As choreographers and dancers: Demonstrate commitment, responsibility, and cooperation when preparing for performances.

Model performance etiquette and performance practices during class, rehearsal, and performance.

Enhance performance by using a broad repertoire of strategies for dynamic projection.

Develop a professional portfolio (resume, head shot, etc.) that documents the rehearsal and performance process with fluency in professional dance and production terminology.

**HS Accomplished**

DA:Pr6.1.HSI

a. As choreographers and dancers: Demonstrate commitment, responsibility, and cooperation when preparing for performances.

Model performance etiquette and performance practices during class, rehearsal, and performance.

Implement performance strategies to enhance projection.

As dancers: Post-rehearsal, and post-performance, accept notes from the choreographer and apply corrections to future performances.

As choreographers: Give notes that guide the dancers to strengthen their performance and the convergence of the dance’s artistic intent to the audience.

**HS Advanced**

DA:Pr6.1.HSIII

a. As choreographers and dancers: Demonstrate commitment, responsibility, and cooperation when preparing for performances.

Model performance etiquette and performance practices during class, rehearsal, and performance.

Enhance performance by using a broad repertoire of strategies for dynamic projection.

Develop a professional portfolio (resume, head shot, etc.) that documents the rehearsal and performance process with fluency in professional dance and production terminology.
### Anchor Standard 6 (cont’d)

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>b. Explore movement with a simple prop as part of a dance.</td>
<td>b. Select and explore the use of a prop as part of a dance.</td>
<td>b. Explore moving with simple props and costumes, sets, and heighten the performance of a dance.</td>
<td>b. Explore moving with simple props and scenery. Observe video recording as a tool to enhance performance.</td>
<td>b. Explore ways to dance with simple production elements (e.g. costumes, props, scenery) to enhance performance.</td>
<td>b. Identify and explore ways to dance with a variety of production elements (e.g. music, sound, props, costumes, sets) to enhance performance of a dance.</td>
<td>b. Explore solutions to adapt to interaction with production elements (e.g. music, sound, props, costumes, sets) to enhance performance of a dance.</td>
<td>b. Explore, devise, and select solutions to adapt to interaction with production elements (e.g. music, sound, props, costumes, sets) to enhance performance of a dance.</td>
<td>b. Explore, devise, and select solutions to adapt to interaction with production elements (e.g. music, sound, props, costumes, sets) to enhance performance of a dance.</td>
<td>b. As dancers: Rehearse with production elements to create a performance that expresses the choreographer’s artistic intent. As choreographers: Evaluate possible designs for the production elements to intensify and heighten artistic expression. As choreographers: Work collaboratively to produce a dance concert on a stage or in an alternative performance venue.</td>
<td>b. As dancers: Rehearse with production elements to create a performance that is a unified whole during which movement and choreography melds seamlessly with non-movement elements to heighten and amplify artistic expression. As dancers and choreographers: Work collaboratively to produce dance concerts in a variety of venues. As choreographers: Direct the use of production elements that would be necessary to fulfill the artistic intent of the dance works in each of the venues (act as artistic director).</td>
<td></td>
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</tr>
</tbody>
</table>
DANCE ~ Responding ~ Understanding and evaluating how the arts convey meaning ~ 7

**Anchor Standard 7**

Perceive and analyze artistic work.

- **Enduring Understanding 7.1**
  - How is dance constructed?

<table>
<thead>
<tr>
<th>Grade Level</th>
<th>Grade Level Standards</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-K</td>
<td>DA:Re7.1.PK</td>
<td>a. Identify a movement in a dance by repeating it.</td>
</tr>
<tr>
<td>1st</td>
<td>DA:Re7.1.1</td>
<td>a. Identify movements that repeat to make a pattern in a dance.</td>
</tr>
<tr>
<td>2nd</td>
<td>DA:Re7.1.2</td>
<td>a. Identify contrasting movement patterns in a dance.</td>
</tr>
<tr>
<td>3rd</td>
<td>DA:Re7.1.3</td>
<td>a. Describe floor pathways and formations in a dance. Identify movement motifs that relate to the title of a dance.</td>
</tr>
<tr>
<td>4th</td>
<td>DA:Re7.1.4</td>
<td>a. Differentiate simple choreographic devices in a dance (e.g. ABA and where choreographic devices [e.g. theme and variation, call and response] appear in the dance.</td>
</tr>
<tr>
<td>5th</td>
<td>DA:Re7.1.5</td>
<td>a. Explain the basic structure of a dance (e.g. ABA) and where choreographic devices [e.g. theme and variations, call and response] appear in the dance.</td>
</tr>
<tr>
<td>6th</td>
<td>DA:Re7.1.6</td>
<td>a. Analyze the organization of choreographic devices and their relationships (e.g. transitions, contrasts) in a dance. Articulate how the dance is constructed.</td>
</tr>
<tr>
<td>7th</td>
<td>DA:Re7.1.7</td>
<td>a. Analyze the organization of movement, formations, dynamics, key motifs, choreographic devices and their relationships in a dance. Debate how the dance's structure relates to its effect, citing evidence in support.</td>
</tr>
<tr>
<td>8th</td>
<td>DA:Re7.1.8</td>
<td>a. Analyze the organization of movement, formations, dynamics, key motifs, choreographic devices and structures, and the relationships between them. Critically examine the overall effect that the organization of these components has on the dance. Analyze how the dance's structure relates to its effect, and defend an analysis, citing specific evidence.</td>
</tr>
</tbody>
</table>

**Artistic Process • RESPONSING**

- **Process Component • ANALYZE**
  - **HS Proficient DA:Re7.1.HSI**
    - a. Compare, contrast, and analyze dance works from a variety of genres and styles and explain how choreographic devices and structures, dynamics, formations and recurring patterns of movement and their relationships create well-structured choreography. Critically examine and evaluate the overall effect that the organization of these components has on different dances. Provide evidence and rationale for critiques. |
  - **HS Accomplished DA:Re7.1.HSII**
    - a. Compare, contrast, and analyze dance works from a variety of genres and styles and explain how choreographic devices and structures, dynamics, formations and recurring patterns of movement and their relationships create well-structured choreography. Critically examine and evaluate the overall effect that the organization of these components has on different dances. Provide evidence and rationale for critiques. |
  - **HS Advanced DA:Re7.1.HSIII**
    - a. Compare, contrast, and analyze dance works from a variety of genres and styles and explain how choreographic devices and structures, dynamics, formations and recurring patterns of movement and their relationships create well-structured choreography. Critically examine and evaluate the overall effect that the organization of these components has on different dances. Provide evidence and rationale for critiques. |
## Anchor Standard 8
### Interpret meaning in artistic work.

**Enduring Understanding 8.1**
Meaningful interpretations of dance consider artistic intent, style, genre, the elements of dance, technique, structure, and context.

**Essential Question**
How can dance be interpreted?

### Process Component • INTERPRET

<table>
<thead>
<tr>
<th>Artistic Process</th>
<th>RESPONDING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-K DA:Re8.1.PK</td>
<td>HS Proficient DA:Re8.1.HSI</td>
</tr>
<tr>
<td>1st DA:Re8.1.1</td>
<td>HS Advanced DA:Re8.1.HSIII</td>
</tr>
<tr>
<td>2nd DA:Re8.1.2</td>
<td></td>
</tr>
<tr>
<td>3rd DA:Re8.1.3</td>
<td></td>
</tr>
<tr>
<td>4th DA:Re8.1.4</td>
<td></td>
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<tr>
<td>5th DA:Re8.1.5</td>
<td></td>
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<tr>
<td>6th DA:Re8.1.6</td>
<td></td>
</tr>
<tr>
<td>7th DA:Re8.1.7</td>
<td></td>
</tr>
<tr>
<td>8th DA:Re8.1.8</td>
<td></td>
</tr>
</tbody>
</table>

### Pre-K
- Observe a movement and share impressions.

### Kindergarten DA:Re8.1.K
- Observe movement and describe it, using simple dance terminology.

### 1st DA:Re8.1.1
- Select movements from a dance that suggest ideas and explain how the movements capture the ideas, using simple dance terminology.

### 2nd DA:Re8.1.2
- Identify characteristics of a dance style and, employing simple dance terminology, relate them to the meaning of the dances of that style.

### 3rd DA:Re8.1.3
- Identify characteristics of various dance styles and genres and, employing basic dance terminology, relate them to the main ideas and to the meaning of the dances.

### 4th DA:Re8.1.4
- Use movements, ideas, and context to decipher meaning in a dance from its movements and context.

### 5th DA:Re8.1.5
- Interpret meaning in a dance from its movements and context.

### 6th DA:Re8.1.6
- Explain how a dance communicates meaning through the elements of dance, use of body, dance technique, and dance structure, using genre-specific dance terminology.

### 7th DA:Re8.1.7
- Speculate on the possible meanings of a dance.

### 8th DA:Re8.1.8
- Select a dance and explain how meaning is communicated through relationships between the elements of dance, use of body, dance technique, and context.

### 1st HS Proficient DA:Re8.1.HSI
- Analyze and discuss how the elements of dance, technique, structure, and context contribute to artistic expression and meaning.

### 2nd HS Accomplished DA:Re8.1.HSI
- Research and discuss artistic intent and meaning.

### 3rd HS Advanced DA:Re8.1.HSIII
- Analyze and interpret how the elements of dance, execution of dance elements, production elements, and context contribute to artistic expression, meaning, and artistic intent, across different genres, styles, or cultural movement practices.

### 4th HS Proficient DA:Re8.1.HSI
- Use genre-specific dance terminology.

### 5th HS Accomplished DA:Re8.1.HSI
- Use genre-specific dance terminology.

### 6th HS Advanced DA:Re8.1.HSIII
- Use genre-specific dance terminology.
**DANCE ~ Responding ~ Understanding and evaluating how the arts convey meaning ~ 9**

<table>
<thead>
<tr>
<th>Anchor Standard 9</th>
<th>Enduring Understanding 9.1</th>
<th>Essential Question</th>
<th>Criteria for evaluating dance vary across genres, styles, and cultures.</th>
<th>What criteria are used to evaluate dance?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-K DA:Re9.1.PK</td>
<td>a. Choose a movement in a dance work or practice that was fun to watch.</td>
<td></td>
<td>Repeat it and explain why it was fun to both watch and do.</td>
<td></td>
</tr>
</tbody>
</table>
Anchor Standard 10
Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.

Enduring Understanding 10.1
Personal experiences, knowledge, and contexts are integrated and synthesized to interpret and create dance.

Essential Question
• How do empathy for others, understanding of ourselves, events around us, and other knowledge, deepen our dance experience?

Pre-K
DA:Cn10.1.PK
a. Recognize an emotion expressed in a dance that is watched or performed.

Kindergarten
DA:Cn10.1.K
a. Recognize and identify an emotion that is experienced when watching, improvising, or performing a dance work or practice and relate it to a personal experience.

1st
DA:Cn10.1.1
a. Recognize an emotion expressed in a dance work or practice that relates to a familiar experience. Identify and analyze the movements that express this emotion.

2nd
DA:Cn10.1.2
a. Create and perform a dance that expresses personal meaning. Explain how movement choices communicate one’s own experiences.

3rd
DA:Cn10.1.3
a. Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different.

4th
DA:Cn10.1.4
a. Relate and explain how the main idea of a dance is similar to or different from one’s own experience, relationships, ideas, or perspectives.

5th
DA:Cn10.1.5
a. Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.

6th
DA:Cn10.1.6
a. Analyze the movement characteristics or qualities observed in a specific dance genre. Relate what was observed to one’s attitudes and movement preferences.

7th
DA:Cn10.1.7
a. Compare and contrast the movement characteristics or qualities found in a variety of dance genres. Discuss how they differ from one’s own personal movement characteristics and qualities, and how different perspectives can be communicated through movement.

8th
DA:Cn10.1.8
a. Investigate and describe connections between different dance works and/or genres that are relevant to the development of one’s personal perspectives.

HS Proficient
DA:Cn10.1.HSII
a. Analyze a dance work that relates to content learned in other subjects and research it context.

HS Accomplished
DA:Cn10.1.HSIII
a. Synthesize information learned and share the effect that these new understandings have on one’s perspective of the dance work.

HS Advanced
DA:Cn10.1.HSIII
a. Review original choreographies developed with respect to content and context and their relationship to personal knowledge and experiences.

Reflect on and analyze the changes in one’s personal growth and the variables that contributed to them.

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### Anchor Standard 11

#### Enduring Understanding

Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.

#### Essential Question

- How does dance reflect and influence the world?

#### Artistic Process

**CONNECTING**

**Process Component**

**RELATE**

<table>
<thead>
<tr>
<th>Anchor Standard 11.1.1</th>
<th>Proficient</th>
<th>Advanced</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-K DA:Cn11.1.PK</td>
<td>a. Show a dance movement experienced at home or elsewhere.</td>
<td>a. Analyze dances from several genres or styles, historical time periods, and/or cultural dance practices.</td>
</tr>
<tr>
<td>Kindergarten DA:Cn11.1.K</td>
<td>a. Describe or demonstrate the movements in a dance that was watched or performed.</td>
<td>Discuss how the movement characteristics, techniques, choreographic structures and devices, and purpose relate to the ideas and perspectives of the peoples from whom the dances originate.</td>
</tr>
<tr>
<td>1st DA:Cn11.1.1</td>
<td>a. View and perform a dance work or practice performed by people from selected locations, and/or historical time periods.</td>
<td>Identify and discuss the political, cultural, and historical significance of the dances and dance artists as related to social movements and change.</td>
</tr>
<tr>
<td>2nd DA:Cn11.1.2</td>
<td>a. Observe a dance work or practice. Relate the movements to the people and environment in which the dance work or practice was created and performed.</td>
<td>Explain how this new knowledge has expanded one's dance literacy.</td>
</tr>
<tr>
<td>3rd DA:Cn11.1.3</td>
<td>a. Identify the relationship between movement in a dance work or practice from a different culture or context. Discuss the types of movements performed.</td>
<td>Identify changes that the dance works or practices from a different culture or context.</td>
</tr>
<tr>
<td>4th DA:Cn11.1.4</td>
<td>a. Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.</td>
<td>Discuss how the movement characteristics and purposes of the peoples from whom the dances originate.</td>
</tr>
<tr>
<td>5th DA:Cn11.1.5</td>
<td>a. Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas of the culture, historical period, or community from which it originated.</td>
<td>Identify changes that the dance works or practices from a different culture or context.</td>
</tr>
<tr>
<td>6th DA:Cn11.1.6</td>
<td>a. Interpret and show how dance works or practices from a variety of cultures, societies, historical periods, or communities both reveal and affect the ideas and perspectives of the people.</td>
<td>Present documentation of analysis in movement, orally, in writing, and/or via media technology.</td>
</tr>
<tr>
<td>7th DA:Cn11.1.7</td>
<td>a. Compare, contrast, and discuss dance works or practices performed by people in various localities or communities. Formulate possible reasons why similarities and differences developed in relation to the ideas and perspectives important to each social group.</td>
<td>Analyze the effect of each dance work or practice, if any, on its context.</td>
</tr>
<tr>
<td>8th DA:Cn11.1.8</td>
<td>a. Analyze and discuss how dance works or practices from several genres or styles, historical time periods, and/or cultural dance practices relate to the ideas and perspectives of the peoples from whom the dances originate.</td>
<td>Discuss how the movement characteristics, techniques, choreographic structures and devices, and purpose relate to the ideas and perspectives of the peoples from whom the dances originate.</td>
</tr>
<tr>
<td>HS Proficient DA:Cn11.1.HSI</td>
<td>a. Formulate reasons for the similarities and differences between dance works or practices from selected genres, geographical locations, and/or historical time periods.</td>
<td>Identify and discuss the political, cultural, and historical significance of the dances and dance artists as related to social movements and change.</td>
</tr>
<tr>
<td>HS Accomplished DA:Cn11.1.HSIII</td>
<td>a. Analyze dance works or practices from several genres or styles, historical time periods, and/or cultural dance practices.</td>
<td>Discuss how the movement characteristics, techniques, choreographic structures and devices, and purpose relate to the ideas and perspectives of the peoples from whom the dances originate.</td>
</tr>
<tr>
<td>HS Advanced DA:Cn11.1.HSIII</td>
<td>a. Analyze dances from several genres or styles, historical time periods, and/or cultural dance practices.</td>
<td>Identify and discuss the political, cultural, and historical significance of the dances and dance artists as related to social movements and change.</td>
</tr>
<tr>
<td>HS Advanced DA:Cn11.1.HSIII</td>
<td>a. Analyze dances from several genres or styles, historical time periods, and/or cultural dance practices.</td>
<td>Discuss how the movement characteristics, techniques, choreographic structures and devices, and purpose relate to the ideas and perspectives of the peoples from whom the dances originate.</td>
</tr>
</tbody>
</table>

**New York State Learning Standards for the ARTS**

**Together We**

- **Create**
- **Perform**
- **Respond**
- **Connect**

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